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PAROCHIAL MUSIC
CORRECTED: 2

INTENDED FOR THE USE OF THE SEVERAL
CHARITY-SCHOOLS
In LONDON, WESTMINSTER, &c.

As well as for all Congregations:

BEING PLAIN AND DISTINCT RULES
FOR THE MORE PLEASING AND CORRECT PERFORMANCE OF
PSALMODY,
By the CHILDREN, &c. in their respective PARISH-CHURCHES.

WITH
PSALMS, HYMNS, and ANTHEMS,
SET TO MUSIC,

Which, being suitable to the Occasions of Charity-Sermons, may be sung on those Days.

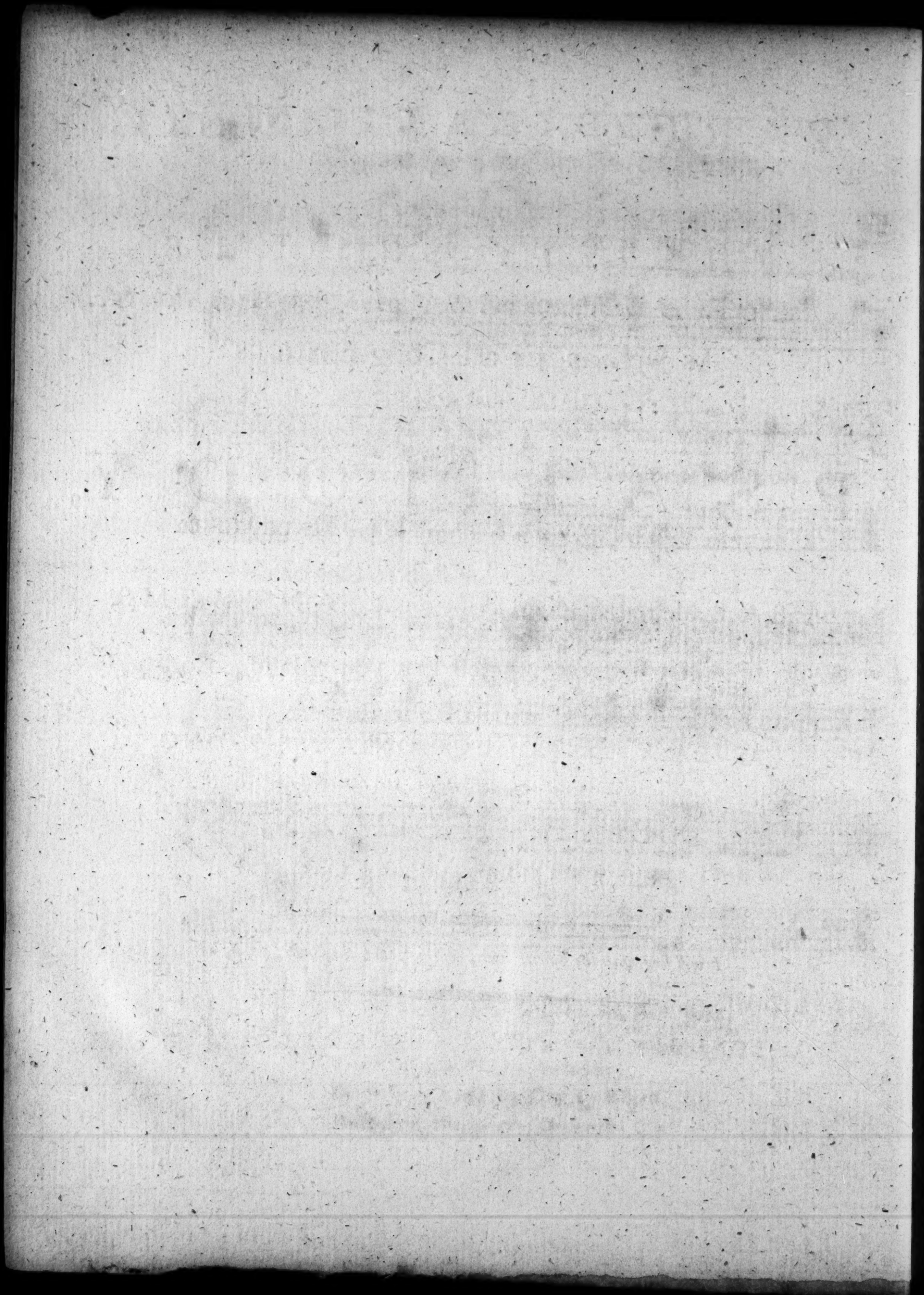
TO WHICH IS ADDED
AN EASY INTRODUCTION TO SINGING.

The whole adapted, written, and composed,

By H. HERON,
Organist of St. MAGNUS, LONDON-BRIDGE. K

I will sing with the Spirit, and I will sing with the Understanding also.
I Cor. xiv. 15.

LONDON: Printed for W. RICHARDSON, ROYAL-EXCHANGE.
M.DCC.XC.



DEDICATION.

TO

Mr. RICHARD TILL,

TREASURER OF BRIDGE, CANDLEWICK, AND DOWGATE, WARDS

CHARITY-SCHOOL.

S I R,

AS a zealous Friend to charitable Institutions, but more particularly so to that of these Wards, I beg you will permit me to take the Liberty to dedicate this Work to you, flattering myself that you will forgive the Presumption of him who is, with all due Respect,

S I R,

Your much obliged

And very humble Servant,

No 3, York-Row, Newington-Butts, Surry,
September 18, 1790.

H. HERON.

DEDICATION

TO THE

MEMBERS OF THE

AMERICAN

ASSOCIATION OF
LIBRARIANS
AND
DOCUMENTALISTS
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To the PUBLIC.
INTRODUCTION.

THE motives that induced me to engage in a work of this nature were the too frequent complaints of the bad performance of Psalmody in our parish-churches, a complaint, too justly founded, and obvious to every one who attends divine service; to remedy which it has been my endeavour, in the church I have the honour to serve and with the children over which I preside, to introduce such rules and enforce such instructions as have been found to answer the end proposed. But, as that is a very small reform considering the largeness of the metropolis, and wishing, as far as in me lies, to be useful to the public, I come forward, under your protection, to lay down those rules that I have, from time to time, put in practice, not doubting but, if attended to, that Psalmody will become as pleasing as it has hitherto been displeasing.

I am aware that an undertaking of this kind may draw on me the censure of some; but, as my motives are pure and my intentions void of offence to any one, I trust to the candour of a generous public, not doubting but they will give me every indulgence for any little errors that may be found in this work.

I will now proceed to make my observations and to lay down the rules proposed.

I. Let a skilful singing-master be employed by every ward or charity school to attend the children at least once in a week, and the nearer Sunday the better: If a salary could be settled on the teacher, to make it worth his while to give his attendance twice in the week, the success would be greater. This being accomplished,

II. Let the clerk of each parish-church send to the ward or parish school which belongs to them, on the Monday morning, the psalms and tunes he intends to sing on the Sunday following: Here I must observe that, in churches where there is an organ, the choice of the melody to be sung should lie with the organist, he being the best judge what music is most suitable to the words that are appointed by the clerk; in churches that have no organ the choice of both must lie with the clerk, to help whom, should he stand in need of assistance, I will, in a proper place, subjoin a table of the tunes that are proper to be sung to particular psalms.

Some

Some clerks may say, How am I to know what tune the organist will make choice of at so great a distance of time as Monday and the following Sunday? To which I will answer, Make up the psalms for the first and second Sunday in the month, and give them to the organist, who will then have it in his power to appoint the second as well as the first, and, on the second Sunday, give him the third, and so on; having always the next Sunday in advance, they will be enabled to send in the succeeding Sunday, and thereby enable the singing-master to instruct the children therein.

This being done on the part of the clerks, it will be the duty of the singing-master to exercise the children in those psalms and tunes, to make them perfect against the following Sunday.

OBSERVATIONS.

Care must be taken not to suffer the children, when in exercise, to strain their voices too loud; but to keep them under, not to be predominant; likewise to pronounce their words plain and intelligible, to open their mouths, and not to suffer them to sing through their teeth.

The singing-master having thus far performed his duty, it will be necessary to apply to the organist of the church, requesting him now and then to attend half an hour before service begins on a Sunday morning to give the children (whose duty it will be to attend early) a rehearsal of the psalms appointed for the day. Having proceeded thus far, I will presume to say, the reform I have made has met the sanction of the Rev. Mr. Gibson, Rector of St. Magnus, London-Bridge; a sanction so flattering, that it prompts me to take the liberty to point out in what manner I have conducted myself in order to bring the children under my care to a degree of perfection in singing psalms, which, if attended to, I flatter myself that cannot fail of producing the good effect which is so much wished for; and, as a farther proof of the necessity of this work, I will refer you to a most excellent publication on parochial music by the Rev. Dr. Vincent, who, I will take the liberty to say, has done me the honour to approve my endeavours, and, with unwearied pains, has established that mode of singing in his church which has met with general approbation.

Rules

Rules to be observed in singing the Psalms at Church.

The children must be told so to manage their voices as not to bear down the congregation, but to sing between the piano and the forte.

After the tune is given out plain and distinct by the organist, if the first psalm has two verses appointed to be sung, (the children conforming to the above rule,) the organist will condescend so to manage his instrument as not to be too powerful for the congregation, and, instead of a shake at the end of each line which has been the custom, a discretionary pause is recommended to be made, being more certain to keep them together.

Second psalm. If three verses are appointed, let the first verse be played as in the foregoing directions, the second piano on the chair-organ, and the third as the first; if four verses, the first as before directed, second and third piano, and the fourth as the first.

I will now solicit the favour of the clergy, so far as these rules meet their concurrence, that they will promote the use of them in their respective churches, not doubting, with their assistance, the mode being adopted, put in practice, and persevered in, that good effect will be found that will induce every lover of Psalmody anxiously to adopt it in every place of public worship. Would every congregation stand up and exert themselves in this part of divine worship, especially the female part, would they lend their assistance, the effect would be found much more pleasing.

As it is customary in some churches to sing the Gloria Patri after sermon, it is my humble opinion that, after the clerk has given it out, the organ should immediately play some solemn old tune in a moderate, full, majestic, manner, without giving the tune out as is customary, and, as York tune is known to every congregation, I would recommend that tune for the purpose.

Still zealous to extend Psalmody to the fullest extent and to give every assistance in my power, I do propose that one evening in every week be set apart, and a meeting held in every parish-church, where a singing-master should attend to instruct all such persons living in the parish as are desirous of instructions in Psalmody; assembling themselves,

themselves, they may be instructed on paying him a quarter; and, for the use of such institutions, I here lay down some easy rules, whereby any one, that may be desirous, may soon attain a knowledge to enable them with ease to join in singing praises and thanksgivings unto Almighty God.




INTRODUCTION TO SINGING.

The gamut is the ground of all music, either vocal or instrumental, and must be learnt perfectly. There are but seven original notes in music, known by the names of A, B, C, D, E, F, G, the rest upwards and downwards are only repetition. The seven notes are divided from one another by half-notes, which are called flats and sharps.

That you may perfectly understand what you are about, observe the following scale.

| Treble. | | | Tenor. | | | Bass. | | |
|---|------|--|---|------|--|---|------|--|
| G, Sol re ut, in alt . | Sol. | | G, Sol re ut, . . . | Sol. | | A, La mi re, . . . | La. | |
| F, Fa ut, | Fa. | | F, Fa ut, | Fa. | | G, Sol re ut, . . . | Sol. | |
| E, La mi, | La. | | E, La mi, | La. | | F, Fa ut,  . . . | Fa. | |
| D, La fol, | Sol. | | D, La fol re, . . . | Sol. | | E, La mi, | La. | |
| C, Sol fa, | Fa. | | C, Sol fa ut,  . . . | Fa. | | D, Sol re, | Sol. | |
| B, Fa bi mi, | Mi. | | B, Fa bi mi, . . . | Mi. | | C, Fa ut, | Fa. | |
| A, La mi re, . . . | La. | | A, La mi re, . . . | La. | | B, Mi, | Mi. | |
| G, Sol re ut,  . | Sol. | | G, Sol re ut, . . . | Sol. | | A, La mi re, . . . | La. | |
| F, Fa ut, | Fa. | | F, Fa ut, | Fa. | | G, am ut, | Sol. | |
| E, La mi, | La. | | | | | | | |

There are three things to be observed in the above scale, first the names of the notes, which must be learned forwards and backwards till you know them perfectly by heart; secondly observe the three cliffs, which are an inlet to the knowledge of the notes; for, if a note is placed on any part of the five lines, (which is called a staff,) you cannot call it any thing till there is one of these cliffs set at the beginning; for which reason the lines of your gamut are divided in three fives, expressing the three parts of music, viz. the treble, the tenor, and the bass; each of these five lines, or staves, (for, such I shall call them

them in future,) having a cliff; for example, the first staff having this mark  which is called the treble or G cliff, being on the second line from the bottom,—(here I will observe, that you are to count your lines and spaces from the bottom, the bottom line being the first,)—next the second staff having this mark  which is called the tenor or C cliff, which may be set on any of the four lines, counting from the bottom; as occasion may require its assistance; the third having this mark  which is called the bass or F cliff, which is placed on the fourth line from the bottom. That you may better understand your gamut, here are eight notes in the foregoing three cliffs with their names under them.

E X A M P L E.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | G | A | B | C | D | E | F | G |
|  |  |  |  |  |  |  |  |  |
| | Sol | la | mi | fa | sol | la | fa | sol |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |  |
| | Sol | la | mi | fa | sol | la | fa | sol |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |  |
| | Sol | la | mi | fa | sol | la | fa | sol |

Thirdly, in fingering you cannot use the words G-amut, A, re, &c. because they are too long, therefore you may with more ease use (as for example) sol, la, mi, fa, instead. But the syllables which are the names you are to call your notes by must be learned; for example, should you be asked what the name of a note is that stands on the fourth line in the treble, you would not say sol, but D la sol. Now, in learning the names in the above three cliffs, you must learn the other syllables with them that you may be able to answer for the others likewise,

B

Time

Time is the next thing necessary to be understood, and, as every note bears also a character as well as a name, you will observe the following table.

The names of the notes and measure of common time.

The diagram illustrates musical notation for common time. It consists of two systems of staves. The first system shows a treble staff with notes labeled: Semibreve (1), Minims (2), Crotchets (4), Quavers (8), and Semiquavers (16). Below the treble staff is a bass staff with rests labeled 'Rests.' The second system shows a treble staff with notes labeled 'Demifemiquavers' (32) and a bass staff with a single note.

The rests denote silence equal to their respective notes.

A semibreve rest is always a whole bar, in any sort of time whatever.

Observe also that there are characters for denoting a longer silence than a semibreve, as for example,

The diagram shows a musical staff with five measures. Above the staff are the numbers 2, 4, 8, 16, and 32, indicating the duration of the rests in each measure. The rests are represented by horizontal lines of varying lengths.

There are two sorts of time in music, viz. common and triple.

Common time is known by some one or other of these marks, C C C or 2

The

The first of which denotes the slowest sort of common time, and contains one semi-breve or as many notes of other description as is equal thereto.

The second denotes a movement rather faster than the former, and contains a semi-breve, &c. in a bar.

The other two always denote a quicker movement, and contain also a semibreve, &c. in a bar.

You will sometimes see this mark, viz. $\frac{2}{4}$ marked at the beginning of a song, that denotes two crotchets or any notes equal thereto in a bar, and is called retortive time.

Triple time is known by some one or other of these marks, viz. $\frac{3}{8}$ $\frac{3}{2}$ $\frac{3}{4}$ or $\frac{3}{8}$

The two first of these marks require, in a bar, three minims, or any notes equal thereto; this is the slowest triple time.

The second known by $\frac{3}{4}$ requires, in a bar, three crotchets, or any notes equal thereto; this is quicker than the former.

The third sort is known by $\frac{3}{8}$ and is still quicker, it contains, in a bar, three quavers, or any notes equal in value.

There are three other marks which denote common time, viz. $\frac{12}{8}$ $\frac{6}{8}$ and $\frac{6}{4}$ the first contains twelve quavers in a bar, the second six quavers, and the last six crotchets; these are called jig times.

There are two other sorts of triple time, viz. $\frac{9}{4}$ and $\frac{9}{8}$ the first contains nine crotchets in a bar and the other nine quavers.

OF OTHER CHARACTERS USED IN MUSIC.

A point or a dot added to any note makes that note half as long again and must always be placed on the right side of the note, as for example,



B 2

wherein

Time is the next thing necessary to be understood; and, as every note bears also a character as well as a name, you will observe the following table.

The names of the notes and measure of common time.

The diagram illustrates musical notation for common time (C). It consists of two systems of staves. The first system shows a treble staff with notes labeled: Semibreve. (1), Minims. (2), Crotchets. (4), Quavers. (8), and Semiquavers. (16). Below the treble staff is a bass staff with rests labeled 'Rests.' corresponding to the same durations. The second system shows a treble staff with notes labeled 'Demisemiquavers.' (32) and a corresponding bass staff with rests.

The rests denote silence equal to their respective notes.

A semibreve rest is always a whole bar, in any sort of time whatever.

Observe also that there are characters for denoting a longer silence than a semibreve, as for example,

The diagram shows a single staff with five long rests. Above each rest is a number indicating its duration in measures: 2, 4, 8, 16, and 32.

There are two sorts of time in music, viz. common and triple.

Common time is known by some one or other of these marks, C C C or 2

The

The first of which denotes the slowest sort of common time, and contains one semibreve or as many notes of other description as is equal thereto.

The second denotes a movement rather faster than the former, and contains a semibreve, &c. in a bar.

The other two always denote a quicker movement, and contain also a semibreve, &c. in a bar.

You will sometimes see this mark, viz. $\frac{2}{4}$ marked at the beginning of a song, that denotes two crotchets or any notes equal thereto in a bar, and is called retortive time.

Triple time is known by some one or other of these marks, viz. $\frac{3}{8}$ $\frac{3}{2}$ $\frac{3}{4}$ or $\frac{3}{8}$

The two first of these marks require, in a bar, three minims, or any notes equal thereto; this is the slowest triple time.

The second known by $\frac{3}{4}$ requires, in a bar, three crotchets, or any notes equal thereto; this is quicker than the former.

The third sort is known by $\frac{3}{8}$ and is still quicker, it contains, in a bar, three quavers, or any notes equal in value.

There are three other marks which denote common time, viz. $\frac{12}{8}$ $\frac{6}{8}$ and $\frac{6}{4}$ the first contains twelve quavers in a bar, the second six quavers, and the last six crotchets; these are called jig times.

There are two other sorts of triple time, viz. $\frac{9}{4}$ and $\frac{9}{8}$ the first contains nine crotchets in a bar and the other nine quavers.

OF OTHER CHARACTERS USED IN MUSIC.

A point or a dot added to any note makes that note half as long again and must always be placed on the right side of the note, as for example,



wherein

wherein you see that a semibreve with a point is as long as three minims, a minim with a point as long as three crotchets, a crotchet with a point as long as three quavers, a quaver with a point as long as three semiquavers, and a semiquaver with a point as long as three demisemiquavers.

A sharp, marked thus \sharp and placed before a note, makes that note to be sung half a tone higher.

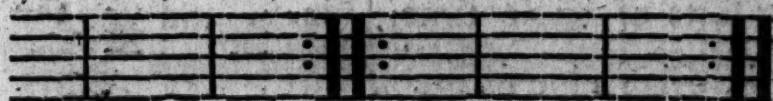
A flat, thus \flat before a note makes that note to be sung half a tone lower.

A natural, thus \natural contradicts either sharp or flat.

N. B. a sharp or flat being placed at the beginning of a bar, should there be one or more notes on the line or space in which it is placed, that sharp or flat affects them all till contradicted by a natural, without being marked again; but, if the same is extended into the next or more bars, it will be proper to mark it at the beginning of every bar till a natural interferes.

If a sharp or flat is set at the beginning of a song, it affects every note on that line or space, throughout the song, on which it is placed, but it is subject to be occasionally contradicted by an accidental sharp, flat, or natural, which ever may be required.

There are two sorts of bars, viz. single and double, the single bars serve to divide the time according to its measure whether common or triple. A double bar serves to divide every strain of a song, and are made thus. If dotted on each side, then each strain must be played twice over.



OF KEEPING TIME.

Having observed all the varieties of time, I shall take the liberty to say that no music can be agreeable to the performer unless he first makes himself master of it, neither is it possible for several performers to keep exactly together without it; in order to which observe the following rules.

In slow common time, you must divide the bar in four equal parts, telling one, two, three, four, distinctly, putting your hand or foot down at the beginning of the bar, lifting it up at three, keeping it up while you count four; and so on in each succeeding bar.

In quick common time you may divide your bar into two equal parts, putting your hand or foot down at the beginning of the bar, which is one, and taking it up in the middle, which is two.

Triple time, whether quick or slow, must be divided into three equal parts, telling one, two, with your hand down, and three with it up. Observe that you keep it up only half the time you keep it down.

Having given a stated rule for keeping time, I shall now give some concise examples for the more ready tuning the voice; which being attended to, the scholar will soon be able to sing at sight any easy psalm or anthem.

RULES FOR TUNING THE VOICE.

Example.



It will be necessary that the scholar practise the above example with his voice up and down till he is well acquainted with the same, and it will be proper to have a pitch-pipe to take the sound of the first note from; but, if he should find a difficulty in rising from one note to another, the assistance of a well-tuned instrument will be of service till he is able to do without it, when he may proceed to the second example.

In

In the foregoing you are to observe, that, as there is only one semibreve in a bar, the hand must be put down when you begin to sound the first note, and taken up when you have half sung it, then laid down as you begin the next, and up again at the half, and so on till you have gone through the lesson.

Example 2.



In this example you will observe two minims in a bar, which are to be sung one with the hand or foot down and the other up, but, as the scholar may find it difficult to hit the distance from one note to another by reason of their skipping a note, observe the following example.

Example 3.



When you have sung the three first notes, leave out the second note and skip from the first to the third, which is the same thing as the first bar in the last lesson.

Observe

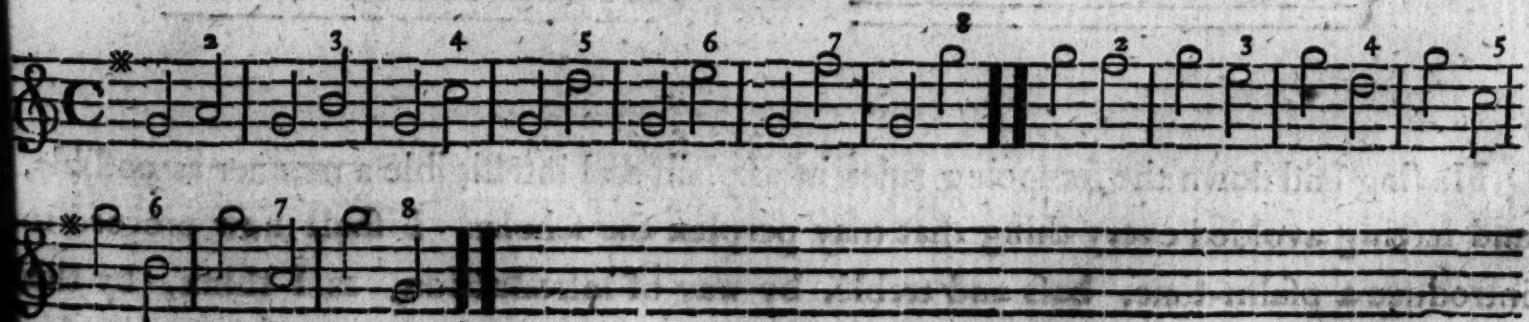
Observe that you sing the two first notes of this succeeding lesson with the hand or foot down and the third with it up, keeping exact time throughout the lesson.

N. B. The scholar being acquainted, by this time, with his sol fa, I shall omit putting them under the notes in the succeeding examples.

Example 4.



Example 5.



Theré

There are but two keys in music, viz. the sharp and the flat, the sharp or flat key is known by its third, not by the number of flats or sharps that are placed at the beginning of the staff, but as follows: If the third above the key-note, or last note, of a tune consists of five semitones, then that tune is in a sharp key, but, if the third has but four semitones, then that tune is in a flat key.

Example.

Sharp Key.



Example.

Flat Key.

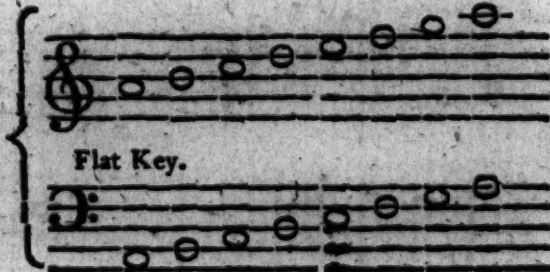


Example of the sharp and flat keys ascending, both in the treble and in the bass, which may be practised through all the other keys.

Greater Third.



Less Third.



Having laid down the foregoing rules in as plain and intelligible a manner as possible, and having avoided every thing that may perplex the scholar, I shall now proceed to introduce a psalm-tune, bass and treble, by way of introduction, as I think, by this time, he may be able to attempt to sol fa any easy psalm that comes before him, after which

which I shall proceed to introduce a table of the psalm-tunes proper to be used, and then to introduce such new tunes as I proposed.

The musical notation consists of two systems of staves. Each system has a treble and a bass staff, both in C major (one sharp, F#) and common time (C). The notes are half notes, and the lyrics are written below the staves. The first system has two measures, and the second system has two measures. The lyrics are as follows:

System 1:
 Treble: Sol mi fol fa la mi fol la la mi fol la fa fol fol mi fol fa la
 Bass: Sol fol mi fa fa fol mi fol fol fol fa fol la fol fol fol mi fa fa

System 2:
 Treble: mi fol la fol fa mi la la fol
 Bass: fol mi fol mi la fol fa fol fol

It would be needless to reprint all the psalm-tunes that are in the different collections already published, therefore I shall only make choice of a few, and refer you to the others, giving directions to which psalms it is proper to sing them to.

D

NEW

NEW VERSION.

DIRECTIONS AND INDEX AT LARGE.

N. B. Those marked thus * are new tunes.

| | | | | | |
|----------------------|-------------|--|------------------|-------------------------------------|---|
| *Amesbury, | 8 and 6 | Thanksgiving. | Windfor, | 8 and 6 | Penitential. |
| Angel's, | all | 8 Ditto. | Southwell, | 6 6 8 and 6 | Ditto. |
| St. Andrew's, | 8 and 6 | Ditto. | Weston Favel, | 8 and 6 | Being a six-line tune, repeat the two last lines of each verse. |
| St. Anne's, | 8 and 6 | Ditto. | *St. Magnus, | 8 and 6 | Solemn. |
| Bedford, | 8 and 6 | Ditto. | *St. Magnus new, | all | 8 Proper to 95 and 112, being a six-line tune, repeat the two last lines of each verse. |
| St. Bride's, | 6 6 8 and 6 | Penitential. | St. Nicolas, | 8 and 6 | Penitential. |
| *St. Bride's new, | 6 6 8 and 6 | Ditto. | *St. Alban's, | 8 and 6 | Ditto. |
| Burford, | 8 and 6 | Ditto. | Westminster new | 8 and 6 | Cheerful. |
| Canterbury, | 8 and 6 | At discretion. | York, | 8 and 6 | Gloria Patri. |
| St. David's, | 8 and 6 | Majestic. | 100, | all | 8 Proper. |
| St. John's, | 8 and 6 | Supplicating. | †104, | | Proper, to Dr. Vincent's version. |
| Islington, | all | 8 Thanksgiving. | 113, | St. Paul's new, | Proper. |
| St. James's, | 8 and 6 | Solemn. | | Repeat the last line of each verse. | |
| London new, | 8 and 6 | Ditto. | 119, | | Proper. |
| Manchester, | 8 and 6 | Penitential. | 148, | | Ditto. |
| St. Mary's, | 8 and 6 | Ditto. | *Ditto new, | | Ditto. |
| St. Mathew's, | 8 and 6 | Proper to the a double tune, } 33d and 48th. | Acton, | all | 8 Cheerful. |
| *St. Margaret's new, | 8 and 6 | Thanksgiving. | Croul, | | Penitential. |
| St. Paul's, | 8 and 6 | Proper to 81. | *Abchurch, | - 8 and 6 | Cheerful. |
| a double tune, } | | | | | |
| Sheldon, | 8 and 6 | Thanksgiving. | | | |

It was not my original intention to have extended this work beyond the limits of the charity-schools, but, on a minute consideration, finding country and other congregations much in need of reform in their psalmody, I have so far enlarged the subject

as to be beneficial to all degrees, and do sincerely recommend the foregoing rules and directions to their consideration, not doubting but, if attended to, they will be found of great use.

I come now, in the last place, to make a few observations by way of conclusion :

And, First, the motives that induced me to enter on this work I hope I have fully explained in the Introduction thereto.

II. The progressive Instructions, laid down through the whole, I also hope will be found of such use as to encourage an emulation to put them in practice.

III. The advantages arising therefrom, and by weekly assembling together at church, will be of the greatest utility, it will afford an opportunity for all young people to employ their leisure hours in the service of their Maker, and prevent them from spending many idle ones which might prove to their disadvantage.

IV. To the Te Deum and Jubilate, on minute consideration, I have adapted two chants, one for the Te Deum and the other for the Jubilate; that for the Jubilate being made use of at the anniversary meeting of the charity-children at St. Paul's, and being also familiar to most schools and societies, I have taken the liberty to introduce for that purpose, both of which I hope will answer the end proposed, for those who may think proper to make use of them.

Lastly, with regard to the psalm-tunes, hymns, and anthems, which I have selected, adapted, composed, and introduced, in this work, I will take the liberty to say, that, where they have been made use of, they have been so far approved of as to be thought of some small advantage to the charity; should that be the case, on future occasions I shall find myself sincerely happy in sending them forward to the community at large; and, should they reap any advantage from the same, it will answer every end proposed, and be a sufficient reward to him who is the public's

Most devoted humble servant,

No. 3, York-Row, Newington-Buts,
Surry, October 9, 1790.

The A U T H O R.

D 2

It

It is much to be lamented, that the measure of the 104th psalm, as it stood in the old version, has been changed, in the new one, by BRADY and TATE, to which it is owing that we have almost lost one of the finest and most popular tunes in our service.—To remedy this defect the following versification has been attempted, and is, by permission, here inserted as made use of occasionally at the Parish-Church of Allhallows the Great, Upper Thames-Street, adapted to the original music in the course of the following psalm-tunes.

†NEW VERSION OF THE CIV. PSALM,

By the Rev. Dr. Vincent.

I.

BLESS God, O my soul,
Rejoice in his name;
O Lord, let my voice
Thy greatness proclaim;
Surpassing in honour,
Dominion, and might,
Thy throne is the heaven,
Thy robe is the light.

II.

The sky we behold
A curtain display'd,
The chambers of heav'n
On waters are laid.
The clouds are a chariot
Thy glory to bear,
On winds thou art wafted,
Thou ridest on air.

III.

As rapid as fire,
Thy angels on high,
Convey thy commands,
Thy ministers fly.
The earth, on its basis
Eternal sustain'd,
Is fixed in the station
Thy wisdom ordain'd.

IV.

The world, when at first
From chaos compos'd,
Was void, without form,
In waters enclos'd;
The voice of thy chiding,
Thy thunder was heard,
The waters subfided,
The mountains appear'd.

V.

Thy providence fix'd
The stream and its source,
The sea knows its bounds,
The rivers their course:
Convey'd through dark conduits,
Springs rise on the hills,
They burst in the fountains,
They fall in the rills.

VI.

The beasts of the wild
Their forests forsake,
The herd quits the field
To drink of the lake;
On trees crown'd with verdure,
Its margin along,
Birds warbling sweet music,
Praise God in their song.

VII.

VII.

Descending on hills
 Clouds plenteousness pour,
 All nature revives,
 Earth smiles in the show'r ;
 A garment of verdure
 Apparels the plain,
 Fruits swell in the garden,
 Fields wave with their grain.

VIII.

With moisture refresh'd
 The vine yields its fruit,
 'Tis balm to our hearts,
 To health a recruit ;
 With transport we gather
 The richness of oil,
 'Tis strength to our body,
 Support to our toil.

IX.

The trees full of sap
 With joy rear their head,
 The cedars their boughs
 O'er Libanus spread.
 Secure in their covert
 The bird flees for rest,
 She sings on the branches,
 She broods on the nest.

X.

The pine yields a home
 The stork to secure,
 The goat on his crag
 Defies his pursuer.
 E'en creatures, too feeble
 Themselves to defend,
 On caves and concealment
 For safety depend.

XI.

The moon by thy law
 Encreases and wanes,
 The sun keeps the course
 Thy wisdom ordains ;
 He sets: and the lion
 Roams wide for his prey,
 But flies to his cavern
 When morn brings the day.

XII.

Then man with the sun
 His labour renews,
 'Till ev'ning arrives
 That labour pursues.
 Such, Lord, is the wisdom
 Thy works all proclaim,
 Let earth, crown'd with riches,
 Rejoice in thy name.

XIII.

XIII.

Nor here only, Lord,
 Thy might we adore,
 The sea feels thy hand,
 Th'abyss owns thy pow'r;
 There tribes without number,
 Thy creatures, resort,
 Leviathan gambols,
 And whales take their sport.

XIV.

There ships spread their sails
 The surface to sweep,
 There fish nimbly glide,
 Conceal'd in the deep;
 They all know their season,
 As seasons arise,
 And tribes which thy bounty
 Has made it supplies.

XV.

Thy will, and thy word,
 Endues them with breath,
 Consum'd by thy blast
 They shrink into death;

Restor'd at thy pleasure,
 New beings repair,
 To people the waters,
 The earth, and the air.

XVI.

Rejoice then, O Lord,
 In glory secure,
 The works thou hast made
 Through ages endure.
 Yet aw'd by thy presence,
 When thou drawest near,
 Smoke bursts from the mountains,
 Earth trembles with fear.

XVII.

Thus, Lord, let me sing,
 Thy glory to raise,
 Delightful the strain
 When tun'd to thy praise;
 The vile have their suff'rings,
 The just their reward;
 Bless God, O my spirit!
 O praise ye the Lord.



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Page 101. The second part of the book is devoted to a detailed examination of the subject.

Page 102. The third part of the book is devoted to a critical analysis of the subject.

Page 103. The fourth part of the book is devoted to a comparative study of the subject.

Page 104. The fifth part of the book is devoted to a historical survey of the subject.

Page 105. The sixth part of the book is devoted to a philosophical examination of the subject.

Page 106. The seventh part of the book is devoted to a practical application of the subject.

Page 107. The eighth part of the book is devoted to a summary of the subject.

Page 108. The ninth part of the book is devoted to a conclusion of the subject.

Page 109. The tenth part of the book is devoted to a final remarks on the subject.

Page 110. The eleventh part of the book is devoted to a list of references.

Page 111. The twelfth part of the book is devoted to a list of names.

Page 112. The thirteenth part of the book is devoted to a list of dates.

Page 113. The fourteenth part of the book is devoted to a list of places.

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Page 115. The sixteenth part of the book is devoted to a list of persons.

Page 116. The seventeenth part of the book is devoted to a list of things.

Page 117. The eighteenth part of the book is devoted to a list of ideas.

Page 118. The nineteenth part of the book is devoted to a list of questions.

Page 119. The twentieth part of the book is devoted to a list of answers.

Page 120. The twenty-first part of the book is devoted to a list of conclusions.

Page 121. The twenty-second part of the book is devoted to a list of suggestions.

Page 122. The twenty-third part of the book is devoted to a list of recommendations.

Page 123. The twenty-fourth part of the book is devoted to a list of notes.

Page 124. The twenty-fifth part of the book is devoted to a list of footnotes.

Page 125. The twenty-sixth part of the book is devoted to a list of appendices.

Page 126. The twenty-seventh part of the book is devoted to a list of indexes.

Page 127. The twenty-eighth part of the book is devoted to a list of tables.

Page 128. The twenty-ninth part of the book is devoted to a list of figures.

Page 129. The thirtieth part of the book is devoted to a list of plates.

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* Mark'd thus are new Tunes and whoever Reprints any of them will be Profecuted.

O come loud An-thems let us sing Loud thanks to

our al-migh-ty king, For we our voi-ces high should

Pia.

raise. When our sal-va-tion Rock we praise. For we our

For.

Pia.

Continued

3

For.

voi - ces high should raise, When our sal - va - tion Rock we praise,

voi - ces high should raise, When our sal - va - tion Rock we praise,

For.

* A B C H U R C H T U N E. 146 Psalm New Version. H. Heron.

O Praise the Lord and thou my Soul, For e - ver blest his

O Praise the Lord and thou my Soul, For e - ver blest his

name, His wond'rous love while life shall last, My constant praise shall claim,

name, His wond'rous love while life shall last, My constant praise shall claim.

*ST ALBANS TUNE 17 Psalm New Version.

H. Heron.

To my just plea and sad complaint, At-tend O righteous Lord.

To my just plea and sad complaint, At-tend O righteous Lord.

6 6 4 3 # 5 6

And to my Pray'r as 'tis un-feign'd, A gracious Ear af-ford.

And to my Pray'r as 'tis un-feign'd, A gracious Ear af-ford.

6 6 6 6 6 6 6 6

* 148 PSALM Proper new Tune new Version.

H. Heron.

Ye boundless realms of joy, Ex-alt your Makers fame.

Ye boundless realms of joy, Ex-alt your Makers fame.

6 7 8 7 6 5 8 9 8 7 6 5

Continued.

5

Ria

His Praise your song em- ploy a - bove the starry frame.

His Praise your song em- ploy a - bove the starry frame.

Ria 8 7 7 6 5 7 4 5 3 6 5 4 3

CHEERFUL.

a - bove the star-ry frame. Your voices raise your voices

a - bove the star-ry frame. Your voices raise your voices

3 4 7 8 6 5 6 7

raise, Ye Cherubin, and Se-raphin, To sing his praise.

raise, Ye Cherubin, and Se-raphin, To sing his praise.

6 7 8 7

ST JOHN'S 9th Verse of the 119 Psalm New Version.

W. Riley.

How shall the young pre-serve their way, From all pollu-tion

How shall the young pre-serve their way, From all pollu-tion

6 7 6 6 6 6 6 5 6 5 6 4 5

free, By making still their course of life, With thy commands a-gree.

free, By making still their course of life, With thy commands a-gree.

6 5 6 5 6 6 6 6 6 6 4

ST PAUL'S New Tune 113 Psalm New Version

Ye Saints and Servants of the Lord The triumphs of his

Ye Saints and Servants of the Lord The triumphs of his

7 6 7 4 3 6 6

Pia

Name re-cord. His fa-cred Name for e - - ver blefs. Where e'er the

Name re-cord. His fa-cred Name for e - - ver blefs. Where e'er the

6 4 8 7 6 6 6 6 6 4 # *Pia* 7 8 7

For

circling Sun difplays, His rif - ing beams or fet-ting rays, Due

circling Sun difplays, His rif - ing beams or fet-ting rays,

7 8 7 7 6 6 6 8 6 5 4 3

praise to his great name addrefs, Due praise to his great name addrefs

great name addrefs, Due praise to his great name addrefs

7 6 6 6 6 6 4 3

ACTON TUNE 65 Psalm New Version.

For thee O God our constant praise, In Sion waits thy chosen seat.

For thee O God our constant praise, In Sion waits thy chosen seat.

Our promised Altars thus we'll raise, And all our zealous vows compleat.

Our promised altars we'll raise, — Our zealous vows compleat.

WESTON FAVEL Tune 41 Psalm New Version.

Hap-py the Man whose ten-der care, re-lieves the

Hap-py the Man whose ten-der care, re-lieves the

Continued

9

poor distressed When troubles compass him a-round,

poor distressed When troubles compass him a-round,

6 6 6 4 4 T.S.

the Lord shall give him rest When troubles compass him a

the Lord shall give him rest When troubles compass him a

6 6 4 7 3 6 3 7 6 5

-round, The Lord the Lord shall give him rest.

-round, The Lord the Lord shall give him rest.

6 6 6 6 4

SHELDON TUNE 45 Psalm New Version.

King James

While I the Kings loud praise re-hearse,

While I the Kings loud praise re-hearse,

In-di-ted by my heart. My tongue is like the

In-di-ted by my heart. My tongue is like the

pen of him, That writes with rea-dy art.

pen of him, That writes with rea-dy art.

4/2 6 .6 3 4 6 4 5/3

6 5 6 4

5 4 5 6 3 2 3 4 3 6 6 4 3

ISLINGTON TUNE 43 Psalm New Version at 3^d Verse

11

Let me with light and truth be blest'd, Be these my

Let me with light and truth be blest'd, Be these my

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/2 time. The melody is written in G major (one sharp). The lyrics are printed below each staff. The bottom staff includes figured bass notation: 6, 7, 6, 6, 6, 6.

guides to lead the way, Till on thy ho-ly hill I rest

guides to lead the way, Till on thy ho-ly hill I rest.

This system contains the next two staves. The lyrics continue. The bottom staff includes figured bass notation: 3, 4, 6, 4, 6, 7, 6, 6.

And in thy fa-cred Tem-ple pray Tem-ple pray.

And in thy fa-cred Tem-ple pray Tem-ple pray.

This system contains the final two staves of the page. The lyrics conclude with 'Tem-ple pray.' The bottom staff includes figured bass notation: 6, 4, 2, 6, 6, 6, 4, 3.

* ST BRIDES New TUNE 25 Psalm New Version

To God, in whom I trust. I lift my heart and voice, O

To God, in whom I trust. I lift my heart and voice, O

8 7 6 6 4 5 # 6 6 6 6 #

let me not be put to shame, Nor let my Foes re-joice.

let me not be put to shame, Nor let my Foes re-joice.

4 6 6 6 6 4

* AMESBURY TUNE 34 Psalm New Version H. Heron.

Thro' all the changing scenes of life, In trouble and in joy.

Thro' all the changing scenes of life, In trouble and in joy.

5 6 6 6 5 4 6 6 4

Continued

The Praises of my God shall still. My heart and tongue employ.

The Praises of my God shall still. My heart and tongue employ.

6 56 65 65 65 6 6 4

* ST MARGARET New TUNE 92 Psalm New Version H Heron

How good and pleasant must it be. To thank the Lord most high.

How good and pleasant must it be. To thank the Lord most high.

8 7 6 4 6 6 4 3 6 3 6 6 4 3

And with re-pea-ted hymns of praise, His name to mag-ni-fy.

And with re-pea-ted hymns of praise, His name to mag-ni-fy.

7 4 3 4 6 4 6 7 6 6 4 3

The 4 first Verses
of a New Version of the 104 Psalm by the Reverend
DR VINCENT and here Publish'd by His Permission.

Bless God O my Soul Rejoice in his Name. O Lord let my

Bless God O my Soul Rejoice in his Name. O Lord let my

6 6 6 5 87 6 56

voice, Thy greatness proclaim, Surpassing in Honour Dominion and

voice, Thy greatness proclaim, Surpassing in Honour Dominion and

8 87 87 6 56 6 56

Might, Thy throne is the heaven, Thy robe is the light.

Might, Thy throne is the heaven, Thy robe is the light.

6 6 6 87 87

2

3

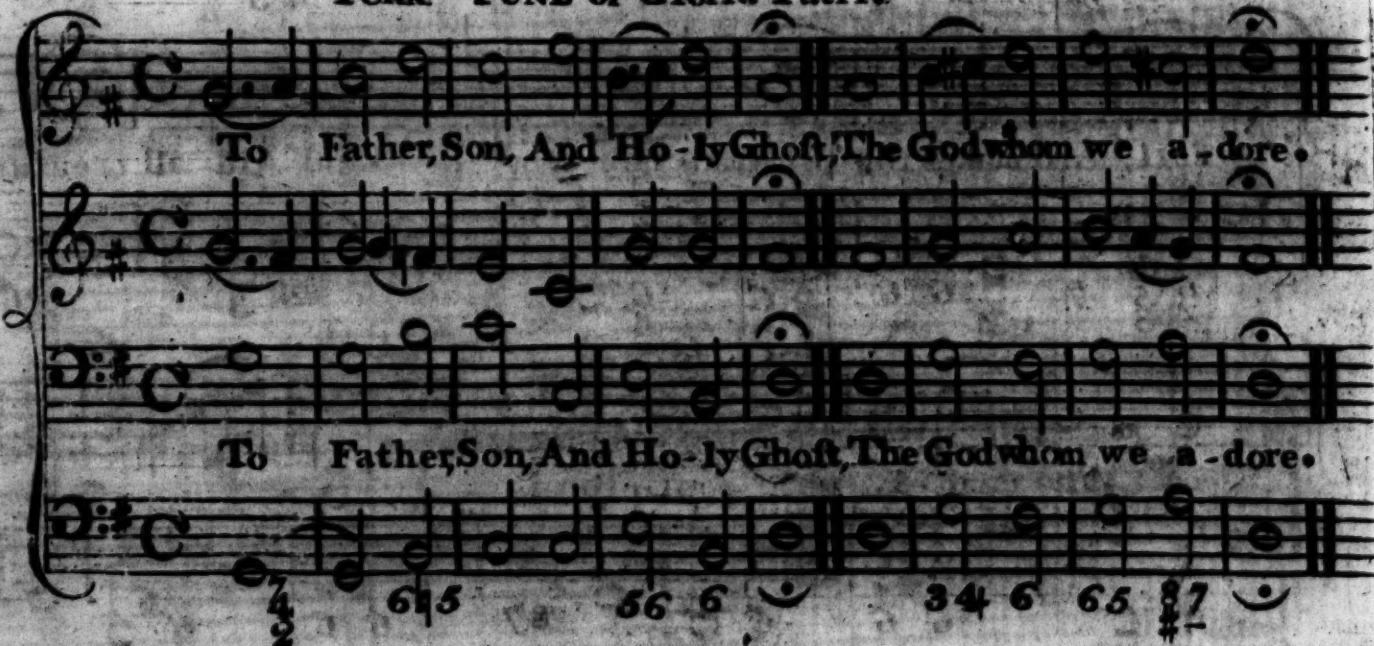
4

The Sky we behold,
A curtain display'd,
The chambers of heav'n
On waters are laid,
The clouds are a chariot
Thy glory to bear,
On winds thou art waded
Thou ridest on Air.

As rapid as fire,
Thy Angels on high,
Convey thy Command,
Thy Ministers fly,
The earth on 'its basis
Eternal sustain'd,
Is fix'd in the station,
Thy wisdom ordain'd.

The world when at first,
From Chaos compos'd,
Was void without form,
In waters enclos'd,
The voice of thy chiding,
Thy thunder was heard,
The waters subfided,
The mountains appear'd.

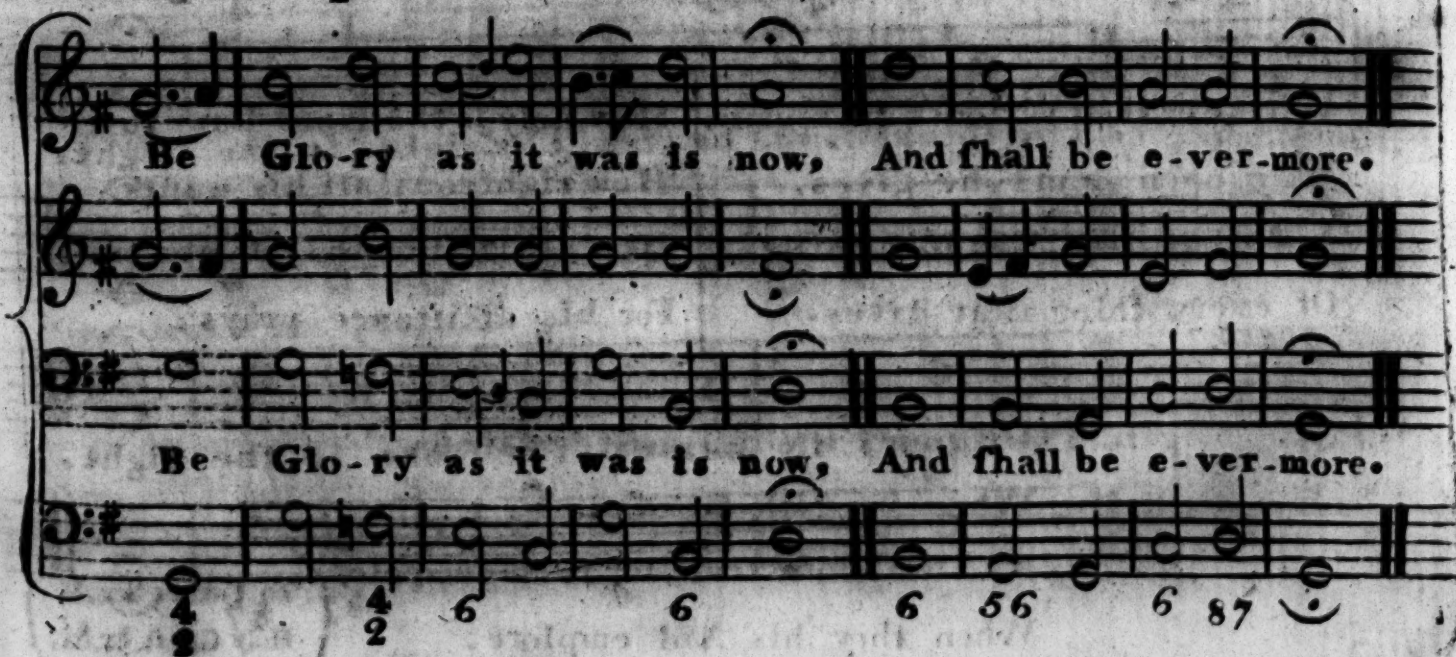
YORK TUNE or Gloria Patri.



To Father, Son, And Ho-ly Ghost, The God whom we a-dore.

To Father, Son, And Ho-ly Ghost, The God whom we a-dore.

4 2 6 5 6 6 6 3 4 6 6 5 7



Be Glo-ry as it was is now, And shall be e-ver-more.

Be Glo-ry as it was is now, And shall be e-ver-more.

4 2 6 6 6 5 6 6 8 7

* HYMN the 1st for a Charity Sermon from the 145 Psalm

H. Heron

The Lord does them sup- port that

fall, And makes the prostrate rise, For his kind Aid all creatures

call, Who time- ly Food sup- plies.

2
What e'er their various wants require,
With open hand he gives,
And so fulfils the just desire,
Of every thing that lives.

3
How holy is the Lord how just,
How righteous all his wants,
How nigh to him who with firm trust,
For his assistance prays.

4
He grants the full desire of those,
Who him with fear adore,
And will their troubles soon compose,
When they his Aid em-plore.

(To Father, Son, &
Holy Ghost, &c. &c.)

* HYMN the 2^d taken from the 146 Psalm N.V. 17

H. Heron

O Praise the Lord and thou my soul, for e-ver bless his
 name. His wondrous love while life shall
 last, My constant praise shall claim.

2
 The Lord who made both heav'n & earth,
 And all that they contain,
 Will never quit his stedfast truth,
 Nor make his Promise vain.

4
 By him the blind receive their sight,
 The weak and fall'n he rears
 With kind regard and tender love,
 He for the righteous cares.

3
 The poor oppress'd from all their wrong
 Are eas'd by his Decree,
 He gives the hungry, needful food,
 And sets the Prisoners free.

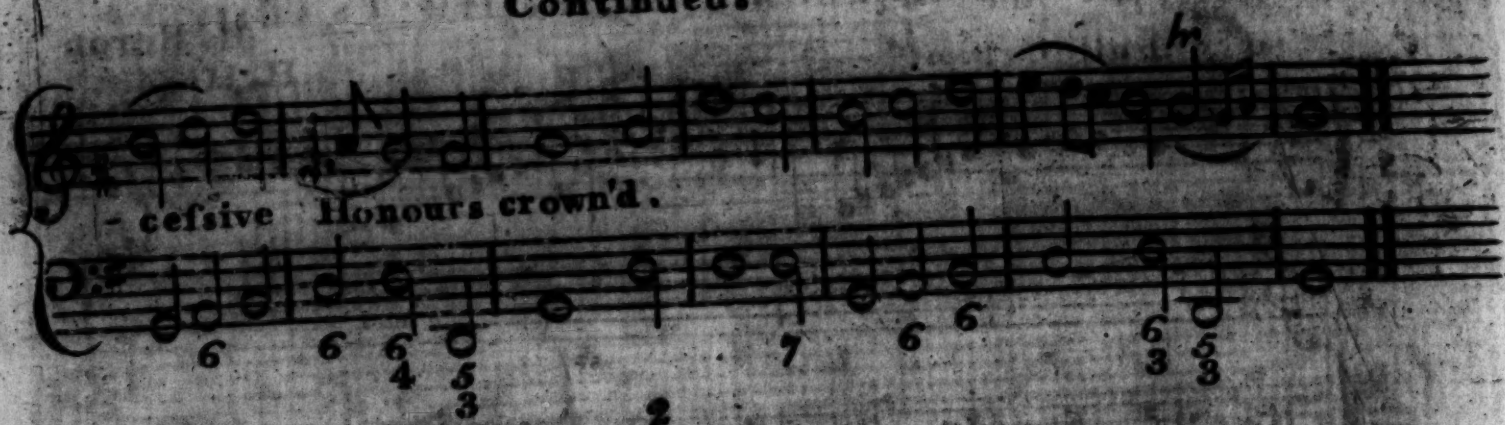
3
 The strangers he preserves from harm
 The Orphan kindly treats,
 Defends the Widow and the wiles,
 Of wicked Men defeats.

* HYMN the Third from the 112 PSALM.

H. Heron.

That Man is blest who stands in Awe, Of
God And loves his sa-cred law, Of God and loves his
sa-cred law, His seed on
Earth shall be re-nown'd And with suc-cessive Hon-ours
crown'd, His seed on Earth shall be re-nown'd And with suc-

Continued.



His house the seat of wealth shall be,
 An inexhausted Treasury,
 His justice free from all decay,
 Shall blessings to his Heirs convey.

3

The Soul that's fill'd with Virtues light,
 Shines brightest in Afflictions night,
 To pity the distress'd inclin'd,
 As well as just to all Mankind.

4

His lib'ral favours he extends,
 To some he gives, to others lends,
 Yet what his Charity impairs,
 He saves by Prudence in affairs.

5

His hands while they his Alms bestow,
 His glory future harvest Sow,
 Whence he shall reap wealth fame renown,
 A temp'ral and eternal crown.

Full Organ

The musical score is written for a full organ and includes a chorus with lyrics. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into five systems, each with three staves (treble, middle, and bass clef).

System 1: Introduction. The organ plays a melodic line in the treble and bass staves, with a supporting line in the middle staff. The piece ends with a final chord marked 6 5 6.

System 2: Chorus. The organ plays a melodic line in the treble and bass staves, with a supporting line in the middle staff. The lyrics "For all the Blessings" are written below the treble staff. The piece ends with a final chord marked 7 7 7 6 6 5 4 3.

System 3: Chorus. The organ plays a melodic line in the treble and bass staves, with a supporting line in the middle staff. The lyrics "For all the Blessings we enjoy, let us with thankful" are written below the treble staff. The piece ends with a final chord marked 6 6.

System 4: Chorus. The organ plays a melodic line in the treble and bass staves, with a supporting line in the middle staff. The lyrics "hearts, our voices raise, to God on high 'tis he all good imparts" are written below the treble staff. The piece ends with a final chord marked 6 6 # 6 8 6 6 # 4 #.

System 5: Chorus. The organ plays a melodic line in the treble and bass staves, with a supporting line in the middle staff. The lyrics "hearts, our voices raise, to God on high 'tis he all good imparts" are written below the treble staff. The piece ends with a final chord marked 6 6 # 6 8 6 6 # 4 #.

4 Boys *Pia*

4 Girls

'Tis He that gives the rich their stores, 'tis He that gives the

Choir Organ 5 3 4 3 4 7 7 5 3 4 3 4

rich their store, And with that store a mind

rich their store, And with that store a mind

And with that store a mind

Chorus *Forte*

Which shows it-self which shows it-self now un-to us now un-to us So

Which shows it-self which shows it-self now un-to us now un-to us So

Forte 8 7 # 7 6 6 6 6 6

richly good and kind which shews it-self now unto us for richly good & kind

richly good and kind which shews it-self now unto us for richly good & kind

6 6 6 6 6 6 6 4

Solo

Hence all our
 present comforts flow Hence all our present comforts
 flow And fu-ture com-forts And fu-ture
 comforts And fu-ture com-forts spring sym

While we poor Babes are taught to

know, Our - selves and God our King.

Rais'd from the dust we reap Gods love, with - in his

ho - ly place; And hope with -

- in the courts a - bove, And hope with - in the courts a -

- bove to see his glorious face.

DUETTO

Two Girls
Two Boys
Organ

Since then your favours Since then your fa-vours
Since then your fa-vours to the poor, be-yond this
Since then your fa-vours to the poor,
world this world ex-tends E-ter-nal A-ges shall re-
E-ter-nal A-ges shall re-
-store, The Plentious aid, The Plentious aid, The Plentious
-store, The Plentious aid, The Plentious aid, The Plentious

Aid you lend, e-ter-nal

Aid you lend.

a ges shall re-store the plen-tious ai

a ges shall re-store the plen-tious ai

d you lend e-ternal a-ges shall restore, the

d you lend e-ternal a-ges shall restore, the

plentious aid you lend.

plentious aid you lend.

6 6 6 6 4 8 7 6 6 5 6 4

To that great un-de-vid-ed Three, Whom

CHORUS To that great un-de-vid-ed Three, Whom

8 7 6 7

Earth and Heav'n a-dore. As was and is all

Earth and Heav'n a-dore. As was and is all

6 5 6 2 6 6 5

glo-ry Be Till time shall be no more.

glo-ry Be Till time shall be no more.

6 4 3 4 7

CHAUNT for the TE-DEUM LAUDAMUS. H. Heron

We praise thee O God.

We praise thee O God.

CHAUNT for the JUBILATE DEO. Mr. Jones

O be joyful in the Lord, all ye lands, Serve the Lord with

O be joyful in the Lord, all ye lands, Serve the Lord with

Gladness, And come before His presence with a song.

Gladness, And come before His presence with a song.

HYMN for EASTER DAY.

Je-fus Christis ris'n to day, Hal - le - lu - jah.

Je-fus Christis ris'n to day, Hal - le - lu - jah.

Je-fus Christis ris'n to day, Hal - le - lu - jah.

our tri-umphant Ho-ly Day, Hal - le - lu - jah.

our tri-umphant Ho-ly Day, Hal - le - lu - jah.

our tri-umphant Ho-ly Day, Hal - le - lu - jah.

who did once up - on the cross, Hal - le - lu - jah.

who did once up - on the cross, Hal - le - lu - jah.

who did once up - on the cross, Hal - le - lu - jah.

Figured bass notation for the piano accompaniment is provided at the bottom of each system.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "Suf-fer'd to re-deem our loss. Hal - le - lu - jah." The score consists of three systems of staves. The first system contains the first two lines of music. The second system contains the third and fourth lines. The third system contains the fifth and sixth lines. The music features various rhythmic values including eighth, sixteenth, and quarter notes, as well as rests. The lyrics are placed below the corresponding staves. The final line of the score ends with a double bar line.

Suf-fer'd to re-deem our loss. Hal - le - lu - jah.

Suf-fer'd to re-deem our loss. Hal - le - lu - jah.

lu - jah.

lu - jah.

Hymns of praises let us sing, Hal:
 Unto Christ our Heav'n King, Hal:
 Who endur'd both cross and grave, Hal:
 Sinners to redeem and save. Hal:

(3)

But the pains which he endur'd, Hal:
 Our salvation has procur'd, Hal:
 Now above the sky is king, Hal:
 Where the Angels ever sing. Hal:

HYMN for EASTER DAY.

Je-fus Christis ris'n to day, Hal - le - lu - jah.

Je-fus Christis ris'n to day, Hal - le - lu - jah.

Je-fus Christis ris'n to day, Hal - le - lu - jah.

our tri-umphant Ho-ly Day, Hal - le - lu - jah.

our tri-umphant Ho-ly Day, Hal - le - lu - jah.

our tri-umphant Ho-ly Day, Hal - le - lu - jah.

who did once up - on the cross, Hal - le - lu - jah.

who did once up - on the cross, Hal - le - lu - jah.

who did once up - on the cross, Hal - le - lu - jah.

Suf-fer'd to re-deem our loss. Hal - - - le

Suf-fer'd to re-deem our loss. Hal - - - le

- lu - - jah.

- lu - - jah.

Hymns of praises let us sing, Hal:

Unto Christ our Heav'n King, Hal:

Who endur'd both cross and grave, Hal:

Sinner's to redeem and save. Hal:

(3)

But the pains which he endur'd, Hal:

Our salvation has procur'd, Hal:

Now above the sky is king, Hal:

Where the Angels ever sing. Hal:

HYMN for WHIT - SUNDAY.

Heron

First system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics "Come Ho - ly" are written under the vocal staves. The piano part includes fingerings: 6, 7, 6, 4, 3, 6, 7.

Second system of the hymn. It consists of four staves. The lyrics "Ghost Cre - a - tor come, In - spire in - spire the" are written under the vocal staves. The piano part includes fingerings: 6, 6, 4, 3, 6, 6, 6, 7, 6, 6.

Third system of the hymn. It consists of four staves. The lyrics "souls of thine till e - vry Heart which thou hath" are written under the vocal staves. The piano part includes fingerings: 6, 6, 4, 3, 6, 6, 6, 6.

made is fill'd is fill'd with grace di-vine, 9

made is fill'd is fill'd with grace di-vine,

6 4 5 6 5 6 4 3 6 4 3 6 5

2
 Thou art the comforter the gift,
 Of God and fire of love,
 The everlasting spring of joy,
 And unction from above.

3
 Thy gifts are manifold thou writ'st
 Gods laws in each true heart,
 The promise of the Father thou,
 Doth heav'nly speech impart.

4
 Enlighten our dark souls till they,
 Thy sacred love embrace,
 Assist our mind by nature frail,
 With thy Celestial grace.

* ANTHEM for Christmas Day from the 2^d of S^T LUKE.

Heron.

4 Girls

Affettuoso

4 Boys

Organ

Choir Organ 66 65 4#3

6 66 65

Verse

glad tidings, glad tidings, glad tidings, of great

tidings, glad tidings, glad tidings, glad tidings, of great

6 5
4 36 5
4 #

5 6

Joy,

joy, Be-hold I bring ye tid-ings Be-hold I bring ye

Verse

Be-hold I bring ye

tidings, glad tidings, of great joy, Be-hold I bring ye

6

3 4

6 6

6 4

tidings, Behold I bringye tidings, Behold I bringye, Behold I

tidings, Behold I bring ye tidings, Behold I bringye, Behold I

4/2 5 6 5 5

bringye Be-hold I bringye Behold I bring ye tidings glad

bringye Be-hold I bringye Behold I bring ye tidings glad

6 5 4 3 6 4 5 6 8 7 6 5 4 3 2

DUETTO

tidings of great joy. For unto you is born this day in the

tidings of great joy.

6 5 4 3 6 5 6 6 8 7 4 3 4

Ci-ty of David A Saviour who is Christ the Lord Lord

6 6 6 6 6 5 6 8 4

1st 2d

For un-to you is born this day, for unto you is born this day, for unto

For un-to you is born this day, for unto you is born this day, for unto

you is born this day, a Saviour a Saviour a Saviour for unto

you is born this day, a Saviour a Saviour a Saviour

you this day for unto you is born this day a Saviour a

is born this day for unto you is born this day a Saviour a

Saviour which is Christ the Lord.

Saviour which is Christ the Lord.

CHORUS

Glory be to God on high, good will t'wards Men,

Glory be to God on high, good will t'wards Men,

6 6 6 4 3 4 6

peace be on earth, Glory be to God on high, good will t'wards Men,

peace be on earth, Glory be to God on high, good will t'wards Men,

6 6 6 4 3 6 5 6

peace be on earth, A - - men A - - men.

peace be on earth, A - - men A - - men.

4 7

Full Organ

Pomposo

Verse Pia

Blessed is he that considereth that considereth the poor and

Blessed is he that considereth that considereth the poor and

Chorus

Verse

needy that considereth the poor and needy Blef-sed is

needy that considereth the poor and needy Blef-

Chorus

Verse

he that considereth the poor & needy the Lord shall deliver him in the

-sed is he that considereth the poor & needy the Lord shall deliver him in the

Chorus

time of his trouble Blessed is he that considereth that considereth the poor &
time of his trouble Blessed is he that considereth that considereth the poor &

8 7

Chorus

Verse

needy Blessed is he Blessed is he Blessed is he Blessed is he Bles -
needy Blessed is he Blessed is he Bles -

6-5

Verse

- fed is he that considereth the poor the poor & needy the Lord shall deliver
- fed is he that considereth the poor the poor & needy the Lord shall deliver

6 5 4 3 7

him the Lord shall deliver him in the time of of trouble.
him the Lord shall deliver him in the time of of trouble.

6 4 3 6 6 5 3

Chorus

Blessed is he that considereth the poor, & needy, the Lord shall de -

Blessed is he that considereth the poor, & needy, the Lord shall de -

Chorus

4/2 6 46/43 6

- li-ver him in the time of trouble.

- li-ver him in the time of trouble.

Chorus

6 6/5 7/4 3- 6 6 6 8 7/4 5-

SOLO

Affettuoso

The Lord pre-fer-veth him.

And keep him a-live.

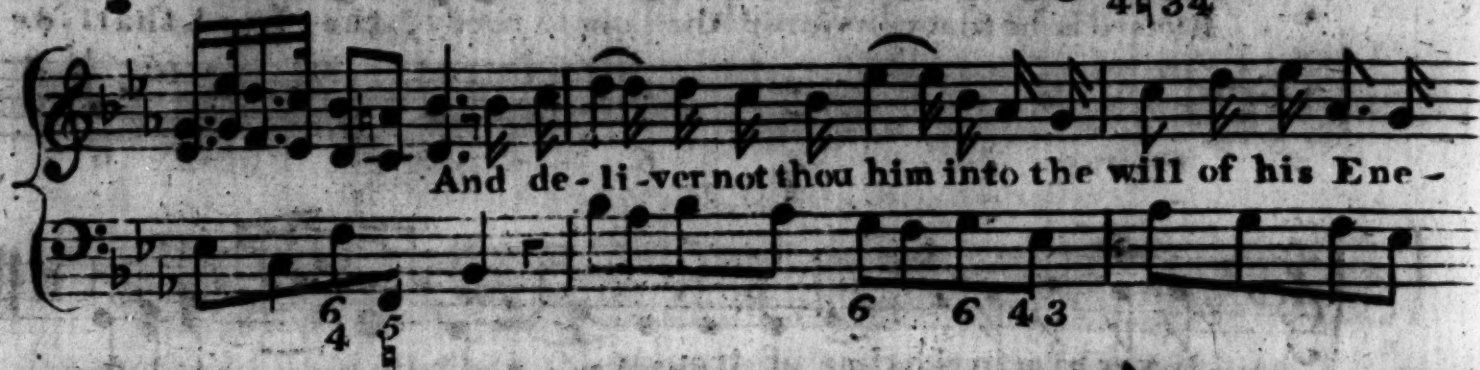
SOLO Affettuoso

6 6 6 7 6 6 4 3 6 6 6 7 6



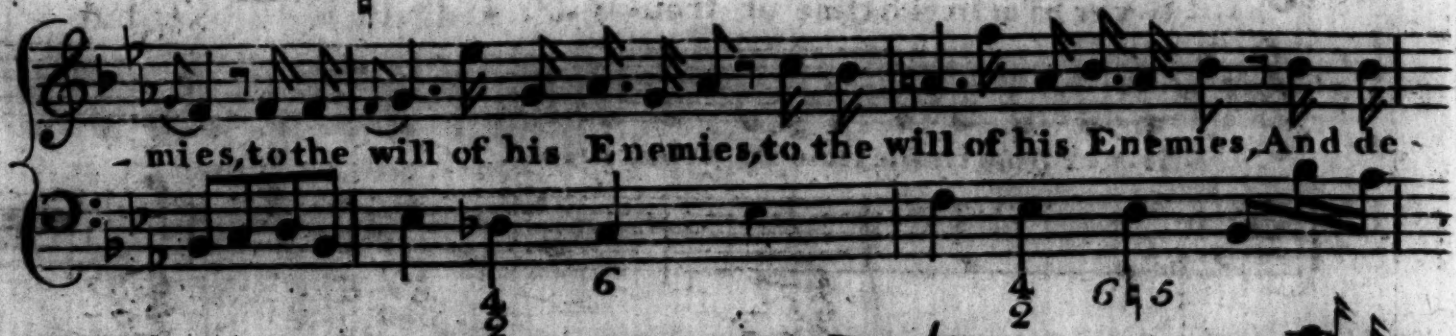
he may be blefs'd up-on Earth that he may be blefs'd on Earth.

6 5 4 3 4



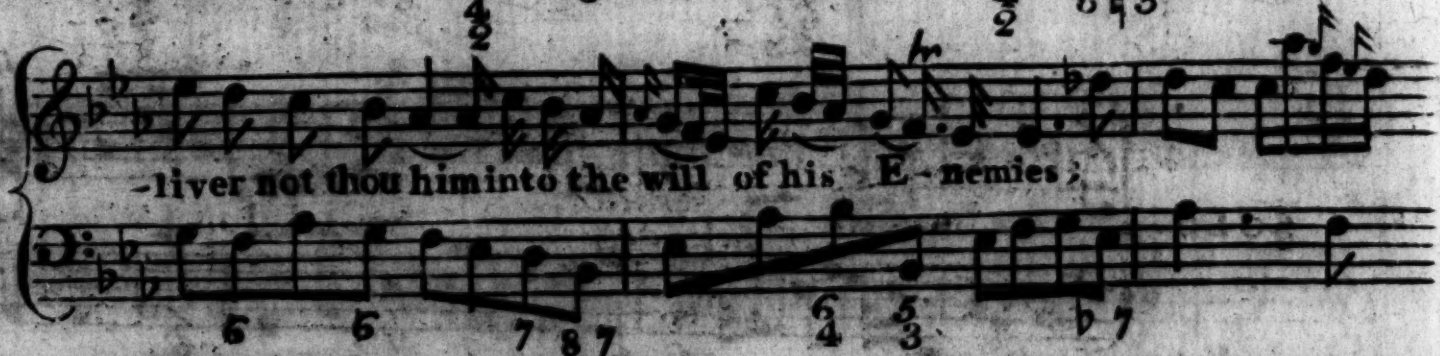
And de-li-ver not thou him into the will of his Ene-

6 6 4 3



-mies, to the will of his Enemies, to the will of his Enemies, And de-

6 4 2 6 5



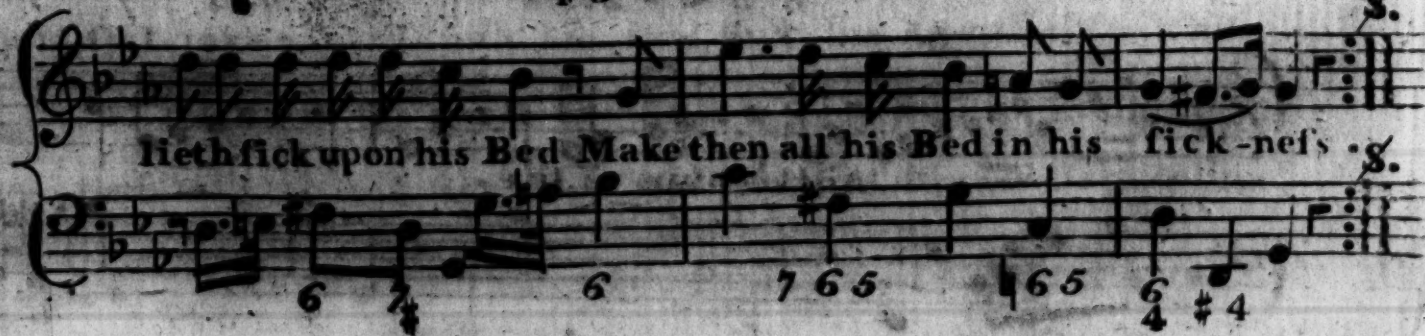
-liver not thou him into the will of his E-nemies;

6 5 7 8 7 4 3 7



The Lord comfort him when he

6 5 4 3 6 8 7



lieth sick upon his Bed Make then all his Bed in his sick-ness.

6 7 6 5 6 5 4 #4

Verse

Chorus Brisk

4 Girl

4 Boys

Very
Slow

Blessed be the Lord God of Israel For ever ever.

Blessed be the Lord God of Israel For ever ever.

Chorus

-lasting For ever-lasting, For e-ver-lasting, For ever-last-ing,

-lasting For ever-lasting, For e-ver-lasting, For ever-last-ing,

For ever-lasting

For e-ver-

For ever-lasting

For ever-lasting For e-ver-

-lasting World with-out end with-out end For e-ver-last-ing

-lasting World with-out end with-out end For e-ver-last-ing

world without end for e-verlasting e-verlasting, For
world without end for e-verlasting e-verlasting, For
ever-lasting Let all the people say Let
ever-lasting Let all the people say. Let
all the people say all say Amen, let all the people say, A -
all the people say all say Amen let all the people say, A -
men Amen, let all the people say Amen Amen A - men.
men Amen, let all the people say Amen Amen A - men.

Pia.
Chor. *Verfe* *Chor.*
Chor. *Pia.* *Chor.* 87

ANTHEM the 2^d On Charity taken from the
Psalms — By M^r Corderoy.

H, Heron

Organ

Forte Pomposo

Semi Cho^r 4 Boys

Come let us sing un-to the Lord let us sing un-to the Lord.

Semi Cho^r 4 Girls

O Come let us sing un-to the Lord let us sing un-to the

CHORUS

Lord. O Come let us sing un-to the Lord, let us sing un-to the

O Come let us sing un-to the Lord, let us sing un-to the

CHORUS

Lord, let us make a joyful noise to the rock of our sal-

Lord, let us make a joyful noise to the rock of our sal-

va-tion the rock - - - of our sal - va - - tion.

va-tion the rock - - - of our sal - va - - tion.

Verse

O Come let us sing unto the Lord, And let us

O Come let us sing unto the Lord

Choir Organ. 5 6 7 6 5 3 4

Chorus.

Verse.

Chorus.

make a joy-ful noise, And let us make a joy-ful

a joy-ful noise a joy-ful

Chorus. 4 Choir Organ. Chorus. 4 5

Verse

Verse.

noise, And let us make a joy-ful noise, And let us

noise, a joyful noise,

Choir Organ. Chorus. Choir Organ.

Chor^s Verfe Chor^s

make a joy-ful noise, And let us make a joy-ful
a joy-ful noise; a joy-ful

Chor^s Choir Organ, Chor^s

noise un-to the rock of our fal--va--tion, the
noise un-to the rock of our fal--va--tion, the

6 4 3

rock of our fal--va--tion.
rock of our fal--va--tion.

h 6

Swell

SOLO **Pathetic**

Pia

Whofo casteth his

bread on the wa-ters

Whofo casteth his bread on the

waters shall find it after ma-ny

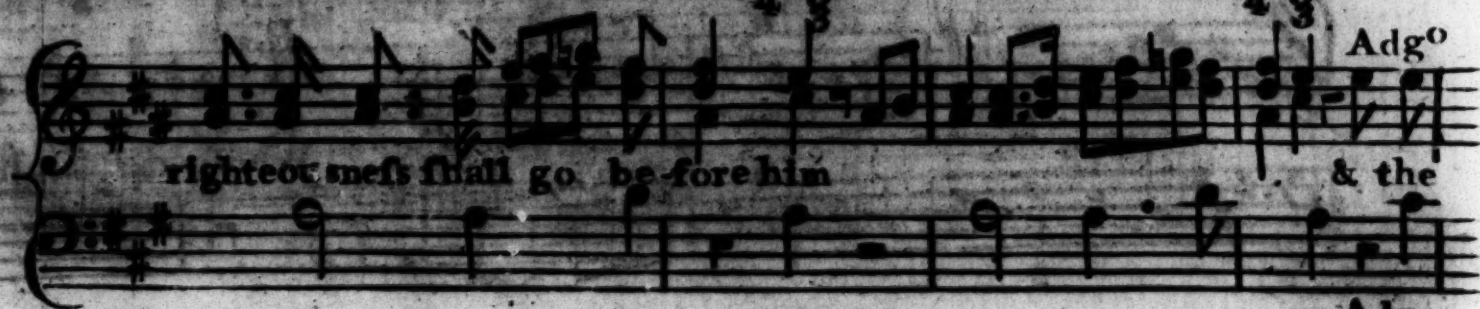
days shall find it after ma-ny Days

Pia



His light shall break forth as the Morn . his

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with several slurs and dynamic markings including *h* and *h*. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature, providing a harmonic accompaniment.



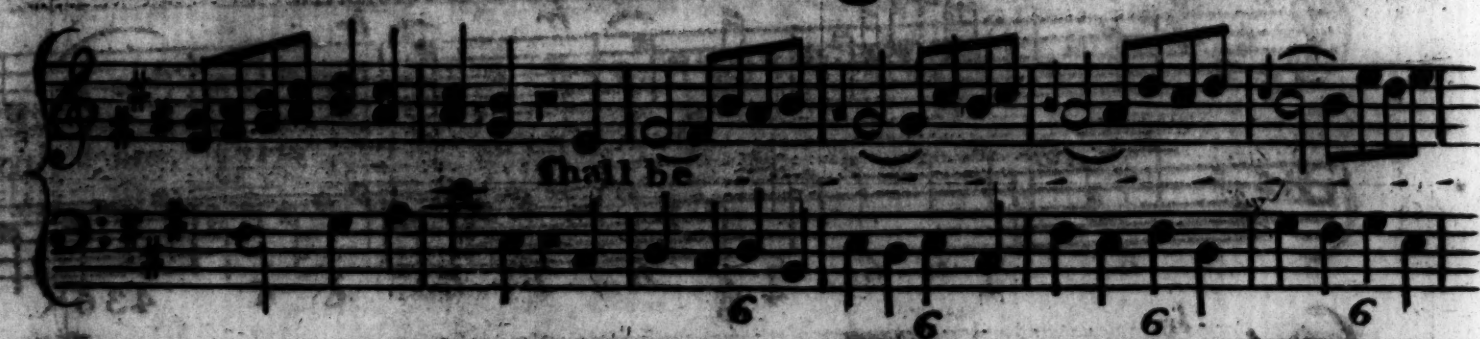
righteousness shall go before him & the

This system contains the third and fourth staves of music. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff continues the harmonic accompaniment. The tempo marking *Adgo* appears at the end of the system.



glo - ry of God & the glo - ry of God

This system contains the fifth and sixth staves of music. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff continues the harmonic accompaniment. The tempo marking *Adgo* appears at the end of the system.



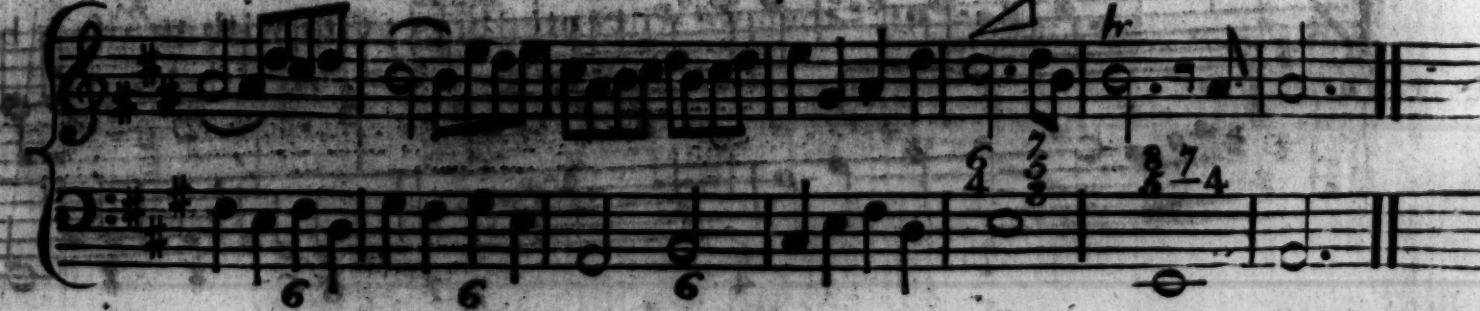
shall be

This system contains the seventh and eighth staves of music. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff continues the harmonic accompaniment.



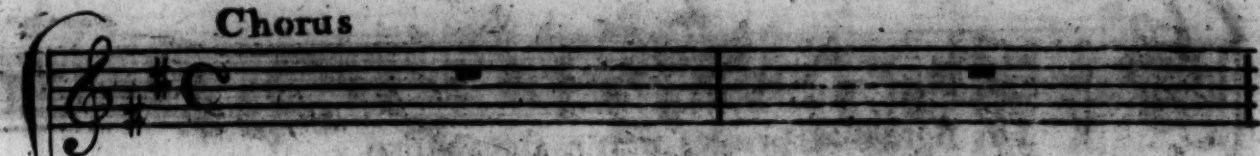
shall be - his reward.

This system contains the ninth and tenth staves of music. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff continues the harmonic accompaniment.



This system contains the eleventh and twelfth staves of music. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff continues the harmonic accompaniment.

Chorus



Boys



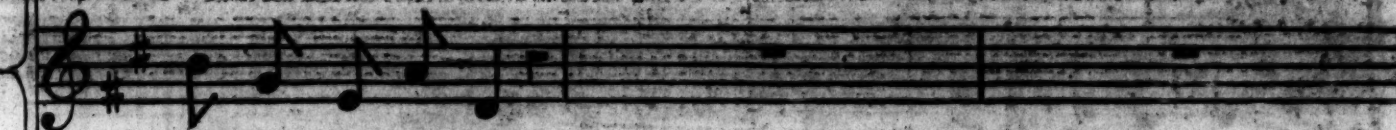
Then we will enter his courts with praise, And be



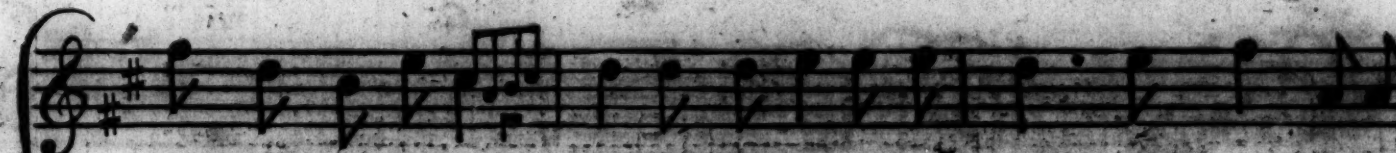
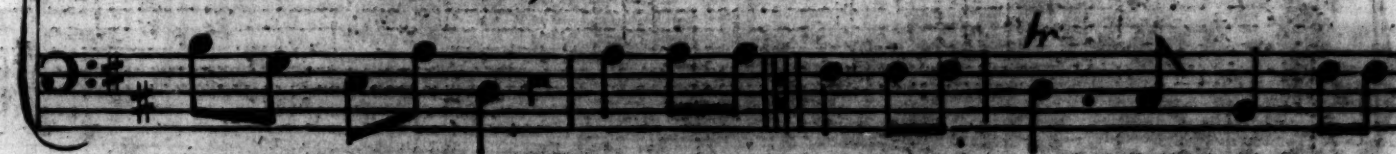
Girls



Then we will enter his courts with praise, & be



thankful un-to him,



thankful un-to him, then we will enter his courts with praise, & be



then we will enter his courts with praise & be



thankful unto him unto him, And blefs his ho-ly name, And

thankful unto him unto him And

7 3 4 6 5 6

blefs his holy name, And blefs his name And blefs his name,

blefs his holy name, his holy name, his holy

his holy name, And blefs his holy name,

name, his holy name, And blefs his holy name,

And blefs his holy name, And blefs his holy name, And blefs his holy
And blefs his holy name,

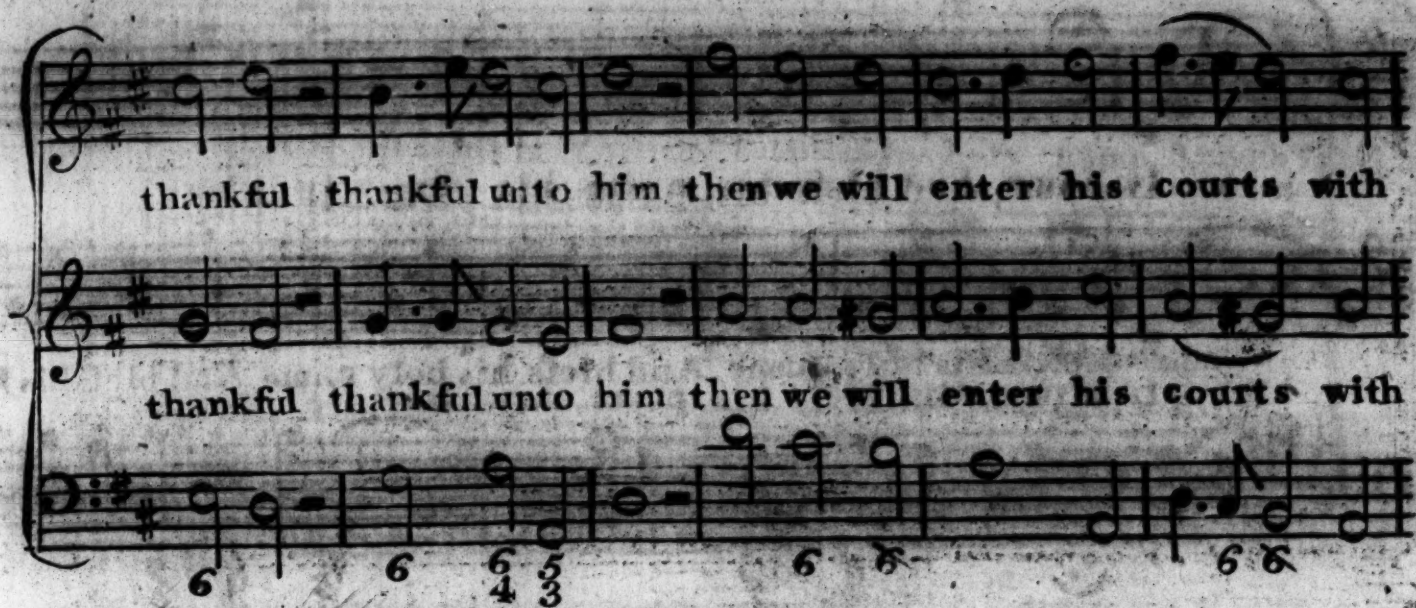
name, And blefs his holy name, And blefs his holy name, for e-ver.
And blefs his holy name, And blefs his holy name, for e-ver.

And blefs his holy name And blefs his holy name And blefs his holy

name & blefs his holy name, And blefs his holy name, And blefs his holy

And blefs his holy name, for e - ver. Then we will
name And blefs his holy name, for e - ver. Then we will


en - ter his courts with praise & be thankful.
en - ter his courts with praise & be thankful.



thankful thankful unto him then we will enter his courts with

thankful thankful unto him then we will enter his courts with

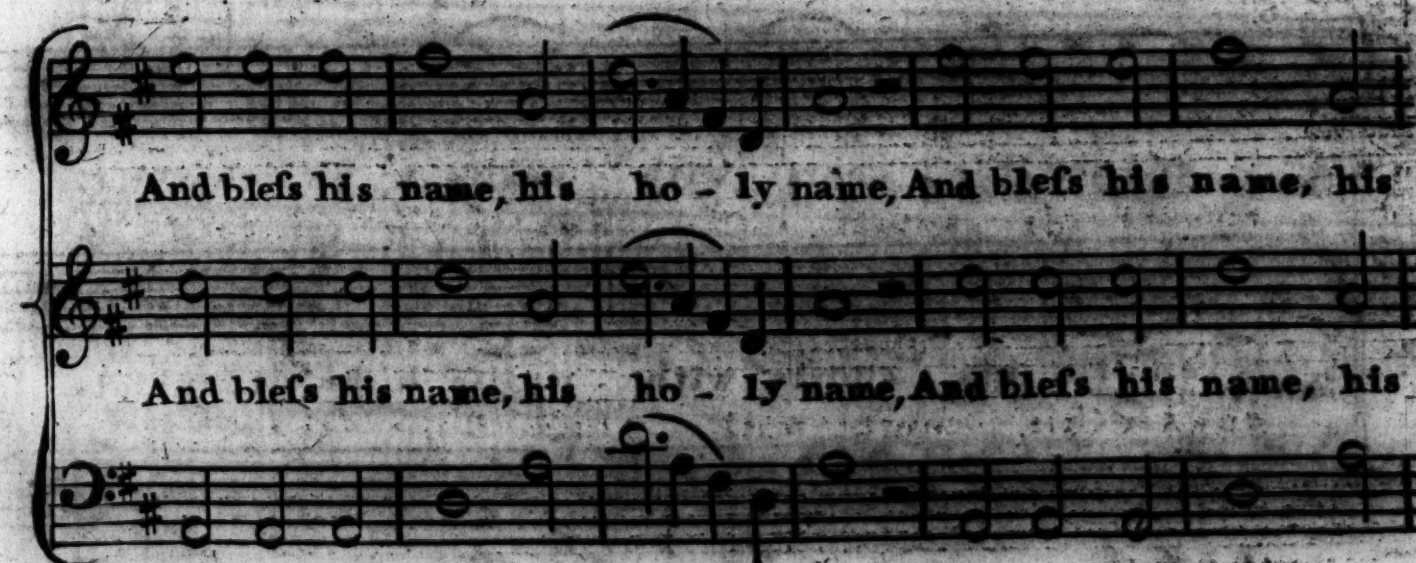
6 6 6 4 3 6 6 6 6



praise, And be thankful thankful thankful un-to him,

praise, And be thankful thankful thankful un-to him,

6 4 6 6 6 5 6 5 6 4



And blefs his name, his ho - ly name, And blefs his name, his

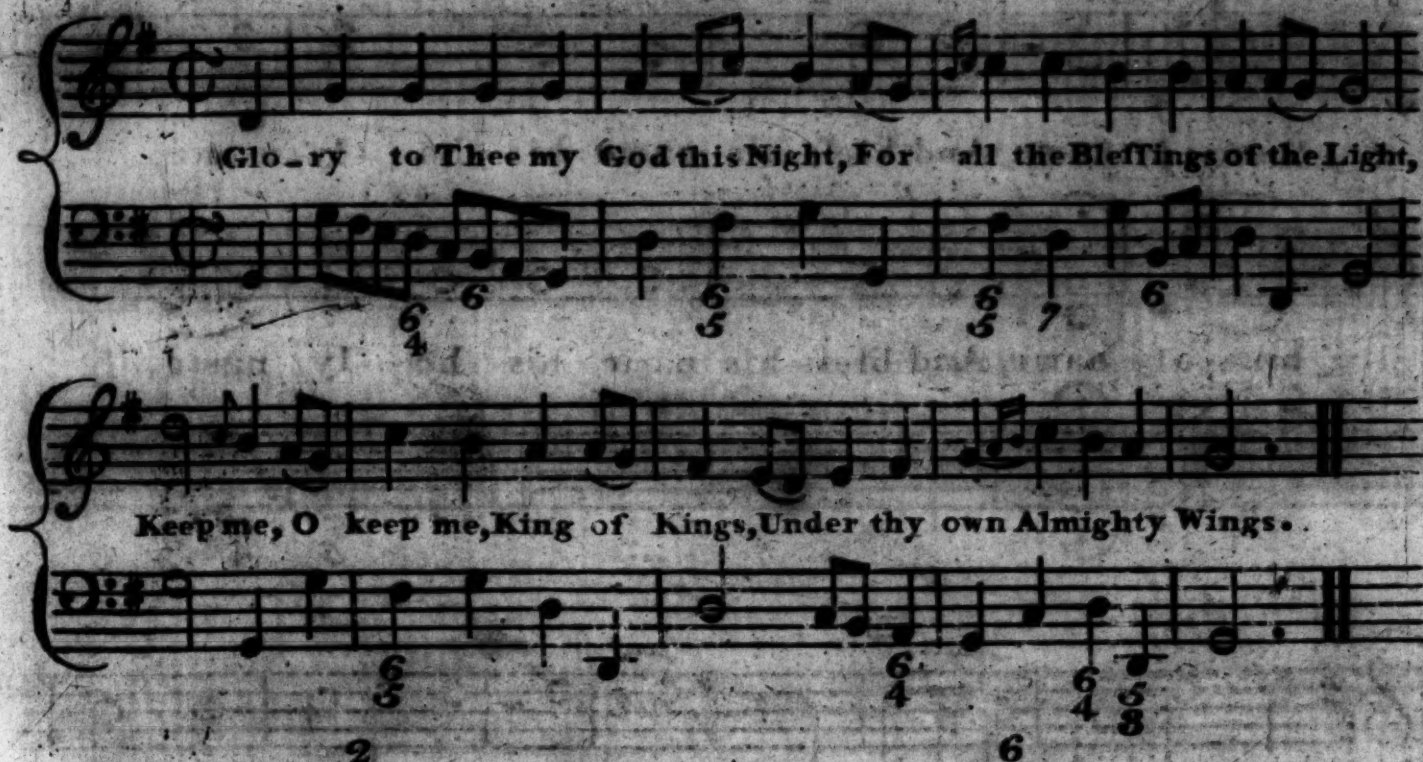
And blefs his name, his ho - ly name, And blefs his name, his

ho - - ly name, And blefs his name his ho - - ly name,

And blefs his ho - ly name for e - ver, & blefs his name, his

ho - ly name, & blefs his ho - ly name for e - ver, A - men.

EVENING HYMN.



2
 Forgive me Lord for thy dear Son,
 The Ills that I this Day have done;
 That with the World my-self and thee,
 I ere I sleep at Peace may be.

3
 Teach me to live that I may dread,
 The Grave as little as my Bed,
 Teach me to die, that so I may,
 With Joy behold the Judgment Day.

4
 O may my Soul on Thee repose,
 And with sweet sleep mine eye lids close,
 Sleep, that may me more active make,
 To serve my God when I awake

5
 When restless in the Night I lie,
 My Soul with heav'nly thought supply;
 Let no ill Dreams disturb my rest,
 No pow'rs of darkness me molest,

6
 Let my blest Guardian while I sleep,
 His watchful Station near me keep;
 My Heart with Love Celestial fill,
 And guard from the approach of ill,

7
 Lord let my Soul for ever share,
 The Bliss of thy Paternal care;
 'Tis heav'n on earth, tis heav'n above,
 To see thy Face, and sing thy Love

8
 Shou'd Death itself my sleep invade,
 Why shou'd I be of Death afraid,
 Protected by thy saving Arm,
 Tho' he may strike, he cannot harm

9
 For Death is Life and labour rest,
 If with thy gracious Presence blest;
 Then welcome sleep, or Death to me,
 I'm still secure, for still with Thee.

10
 Praise God from whom all Blessings flow,
 Praise him all Creatures here below:
 Praise him above angelic Hosts:
 Praise Father, Son, and Holy Ghost.

Finis.



